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# ***STUDIES in ART EDUCATION***

A JOURNAL OF ISSUES AND RESEARCH IN ART EDUCATION

- The Journal is directed at advanced study and critical commentary at the forefront of our profession
- It seeks to inform people in our profession of the ideas and projects that are currently under way
- It will bring together many of the related efforts in aesthetics, art criticism, psychology, sociology, etc., as they *impinge on art education theory*
- It will serve as a platform for the exchange of ideas that have research implications

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# OUT OF DARK— LIGHT

A phenomena occurred in my teaching experience in the last two years that may prove interesting to many of you.

Mark came to me as a ninth grade student with only one year of art. It was soon revealed that his previous experiences had been of a permissive nature and had not been totally satisfying. He was a very shy, retiring person who made very few friends at first, but was very eager to learn actual techniques and developed many of these far beyond the accomplishments of the average junior high student. At first his classmates seemed unaware of him and he of them. Soon, however, they began to look to him for advice and suggestions when I was busy elsewhere. Within a very short time he was looked up to and respected in the department for not only what he could do, but for his ease and ability in helping others. Within the year the entire school became aware of his abilities, and a poised maturity and leadership was developing within him. This was first shown in our art activities program. He had become interested in the third dimension in paper as a means of decoration and advertising. He not only created outstanding displays alone, but helped and encouraged others to develop this field which was new to all of us. His name became associated with our school's unusual publicity throughout the city.

Mark was soon finding many friends throughout the school as well as in our own department. Students, who had never before been interested, requested art, and art activities the following year. The classes were more than filled. A place in them was a prized oppor-



tunity, rather than a seat filled with those who could not take more difficult subjects. He was elected Commissioner of Activities in his tenth year and entered successfully into other school activities. His other classes made use of his talents, and he was often called in as a consultant on plans with which he would not otherwise have been connected. He became an important asset to the school through art, as others have become through sports, music and other fields. Through the creative activities of this student, art has become a more vital part of our school program. It is interesting to note that this interest and importance is being maintained even though Mark has graduated.

One of the interesting aspects of his influence was in crayon etching. I had often used this technique in teaching design, using masks, fish and other simple subject matter. It has now become an important device in the teaching of dark, light and depth in a picture or design. Upon seeing this method being used by the seventh grade classes, Mark asked if he could use it for his project in an abstract figure composition. I agreed, and with very little effort in the next four or five days, he finished the etching you see in the illustration. With one type of very fine line he created a very beautiful composition, which had extraordinary depth, texture, and dark and light. Many of my other students upon seeing his finished project, expressed a desire to try this technique.

Although the results are very professional in appearance, the method is basically an easy one, making use of the simplest of tools. The drawing is first done in pencil, then outlined in pen and ink on a smooth

*"...knowledge and technique  
can be useful tools in  
developing one's personal  
powers of expression."*

white board. The main colors (warm or cool) are built up in four or five layers of crayon, from light to dark, each layer a darker tone. The crayon is pressed as hard as possible to make a solid coating. Variations of color may also be introduced for interest and for producing areas of a more neutral tone. Cotton is then dipped in India ink and wiped over the drawing, giving an antiqued appearance without obscuring the line drawing or feeling of color. Light, shadow, texture and a feeling of third dimension are created by the use of various tools, scratching to different depths with a variation of strokes from very fine lines to broad scrapings which suggest brush strokes. Many different kinds of tools are used, from compass points and old dental tools to razor blades and common paring knives.

Last fall we used this method for a study in still life. From a choice of five or six arrangements, the students chose their objects and created their own compositions. These were then finished as crayon etchings. The students' intense interest continued until the projects were completed and the results were most exciting. From my two classes of over sixty students we had sixty entirely different results although each used the same technique. All were exceptionally good in dark and light, texture and depth. This technique, which on occasion, had seemed hard for some junior

high school students, suddenly became easier because of the motivation provided through Mark's experimentation. It should also be pointed out that carefully planned demonstrations were a vital part of this experience.

Not only were the students thrilled with their results, but on the night of open house, many parents asked me to be sure these pictures were brought home as they wished to frame them.

On the last day of school written comments from the students as to which project they had enjoyed the most were unanimous—"I liked crayon etching best because we had our dark and had to work for our light."

The experience of Mark helps to substantiate the belief that knowledge and technique can be useful tools in developing one's personal powers of expression, and also reveals a double meaning for the expression, "Out of Dark—Light." The new crayon technique had provided the students with a creative experience in composition, but what is more important, Mark's personal development was characterized as "Out of Dark—Light" in the sense of personal growth which is the goal of sound education.

*Mrs. Elizabeth L. Thomas is an Art Teacher,  
McKinley Junior High School, Pasadena City  
Schools, Pasadena, California.*



Photos: Pasadena City Schools



## CREATIVITY *and* FAMILY BACKGROUND

Creativity is no longer considered to be an asset peculiar to artists alone, but it is a necessary requirement in all fields of endeavor. Consequently, the importance of developing creativity in each of our youngsters has become a major task for the public schools. If a child or group of children is potentially more creative than another, it is our job to recognize this potential and bring it to full realization. Of course, as art teachers, we are especially interested in the development of creative abilities in art. If there are any connections between creative art ability and other human characteristics, we should know about them.

In the past, several hypotheses have been offered regarding the relationship between art ability and general family background. Some people believed certain races to be more artistically inclined than others. The belief that boys are more artistic than girls, and vice-versa, was also expressed. Other people suggested that social class was a strong determinant of artistic ability.

But what does research show? Research into the relationship between creativity and socio-economic level shows that no relationship exists. The same result was obtained when the relationship between creativity and ethnic background was studied.

A recent study by Watson, however, may throw new light upon this area of research. In this study, which was carried out over a four year period, thirty-eight children from permissive homes and thirty-eight from strict homes were examined. The homes and children in the two groups were matched as carefully as possible according to age, sex, education, and I.Q. Homes with both parents living with the children, and in which the child had not been delinquent or referred for psychiatric treatment were the only homes considered. The examiners were careful to include only strict and permissive homes. The children in the study were from ages six to eleven.

By strict parents the investigators mean parents who subscribe to the following beliefs and practices: Children should form good habits; children should be taught what is right and what is expected of them; good behavior should be approved and bad behavior promptly punished; baby feeding should be on a regular schedule; clean hands and good table manners should be expected at meals; bedtime should

be set; early toilet training is important; children should be courteous; clothes should be chosen by parents; possessions should be orderly; quarrelsome or boisterous play should be repressed; children should not be permitted to vent anger on parents; children's sex play should be condemned; children should be instructed in games and handicrafts; recreation, companions, and television programs should be supervised; there should be strict attendance at school and church.

"At the other extreme permissive parents are those who believe: Children can well make most of their decisions for themselves; parents should respect the child's developing inner self direction. Children need freedom; their own experience will tell them what works out well and what does not; they will naturally model themselves after their parents if they love these parents; scolding and spanking do more harm than good." Further, permissive parents also believe in the following practices: Self-demand baby feeding; older children eat when and what they like; no regular naps or bedtimes; toilet training when the child wants it; children choosing their own clothing; toys are orderly or messy as the child desires; children work out their own quarrels; parents try to understand the child that kicks or spits on them; sex play is accepted; tastes of cigarettes and alcohol are allowed; children play with anything in the house, and play games in their own way; they choose their own friends, television programs, and books; attendance at church or Sunday school is up to the child, and occasional absences at school are tolerated.

The author concludes by saying, "The most striking difference in the two groups lies in their *creativity*. The creative imagination of each child was rated during a period of free play, a period of dramatic play with a family of dolls, in original drawings, and in making up stories about pictures." The examiners did not know from which group the children came. "One-third of the children from permissive homes were rated as highly creative, spontaneous, original. Only one in twenty of the children from strict homes reached this high level."

From the results of the study the examiners conclude: "Given a reasonably good home, children will probably turn out all right whether discipline is relaxed or strict. Given a good *permissive* home, however, children seem more likely to be creative and independent. . . . Freedom is essential for the emergence of creative individuals."

---

*Fred Attebury, Art Teacher, Champaign High School, Champaign, Illinois*

It is relatively easy to establish a relationship between ethnic background or socio-economic status and discipline in the home. Past studies on the subject reveal that the most permissive child rearing practices exist in the low and high socio-economic levels and in the following ethnic groups: (a) American Negro, (b) American (distantly removed from original ethnic background).

What does this information mean for education? It means that we should be more concerned about problem children and drop-out children from the aforementioned socio-economic and ethnic areas. Apparently they are highly lucrative sources for creative ability. Perhaps our methods of teaching are a cause of dropout and discipline problems simply because they do not allow the creative child to be creative.

What does all this mean for art education? While we art educators frequently pat ourselves on the back

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Goodwin Watson, "The Spoiled Child," *McCall's Magazine*, Volume LXXXV, No. 3

for teaching a subject that requires creative activity, we often do not achieve our goals. Creativity does not develop in a student simply because an artist-teacher is creative and goes through the motions of teaching. Consequently, we need to continually examine the content of our courses, as well as our methods, to make sure that we do not force our ideas and techniques upon our students when we should be helping them to develop their own. If we are not careful, we may be as guilty as anyone else of thwarting creativity.

Art, by its very nature, requires that the importance of creativity remain uppermost in the teacher's mind. Consequently, art classes should be ideally suited to the development of creative individuals. In art, there is certainly no history of memory work to overcome as there is in other subjects, but let us therefore be doubly careful that we do not develop such a history and cause potentially creative children to leave school and fail in the realization of their potential.

Nicholas De Sciose, Age 16, East Denver High School, Denver, Colo.—Kodak High School Photo Contest



## INITIATING ART EXPERIENCES FOR DELINQUENT STUDENTS

*suggestions for helping the  
delinquent student become  
involved in art activities—  
some practices will probably  
be questioned.*

The delinquent student has special problems which prevent him from becoming involved in expressive activities through art. Expression through art requires a greater degree of self confidence than many of us who work with youngsters realize. Once a line is drawn or a color applied it becomes a symbol of the self, an indication of the adequacy of a person's ability in art. Adolescents who are concerned about the self often find it difficult to express and implement their ideas through art media. The delinquent student who usually has a low opinion of his own personal worth finds it still more difficult to use art materials for expression and growth. Delinquent students are often not only afraid of expressing the self through art but they often adhere to values which are antagonistic toward art generally. In attempting to model their behavior after idealized peers or young adults they often feel that real masculinity or femininity resides in behavior which is "strong" or boastful or daring. Painting and drawing are often considered by these youngsters to be effeminate or sissified: good for preschool children or diletantes. The emotionally disturbed delinquent who needs positive expressive activities to an even greater degree than the non-disturbed delinquent often blocks when confronted with art media. This blocking can also be due to the threat that art expression provides and also because of past rejections, by significant adults, of the personal efforts of the delinquent. The teacher who begins to understand some of the internal dynamics of the delinquent, especially related to the concept of the self, is in a

much better position to effectively involve the delinquent student in art activities.

The teacher, first of all, must have a grasp of how he uses his self as a person with his students. This means a conscious use of self, a critical awareness of the quality and tone of the interaction between the involved parties. A distinction should be made between "contact" and interaction. The teacher who is in contact with a delinquent student is not always in a position to begin to involve him in art experiences. Contact is superficial. It is merely an awareness that a student-teacher relationship exists. Interaction, on the other hand, is equated with an interpersonal rapport, an emotional as well as a cognitive awareness that acceptance and respect are present. A high quality of interaction is crucial if the delinquent student is to make progress not only in art but also towards a more realistic pattern of living. The teacher of art has at his disposal at least three special methods for establishing this high quality of interaction.

1. Probably the first "tools" the teacher of art can use are two crutches that are categorically rejected by art education in relation to the instruction of normal youngsters. These crutches are copying and tracing. Since delinquent students have a low concept of themselves as people it is no wonder that they should have a low regard for their most personal expression, their art work. Delinquent youngsters see their art work as an extension of themselves. If they feel that their extension does not measure up to the model that they would like to be, they reject the task rather than



work at the improvement of the product. Copying and tracing while not valuable as ends can prove to be effective tools to involve delinquent students in art experiences. Basically a tracing or picture to copy is merely a more clearly defined set of limits from which the delinquent can operate. Developing limits from the psyche is a task that many delinquents cannot begin to do effectively. Often limits have to be provided in order to provide an initiating structure. These limits or supports can be removed after the delinquent student has gotten satisfaction from his art production and after he feels confident enough to proceed on his own. In the education of children no tenet is so holy that it should block progress. If the delinquent student is receptive to copying and tracing as a start in art activity then the teacher of art should implement these crutches so that the delinquent may someday walk on his own two feet.

2. A second device the teacher can use to involve the delinquent in art activities is the art project itself. It may be that drawing and painting have been stereotyped by the delinquent as sissy work and beneath the real measure of his concept of a man. A project like wood or stone sculpture or leather work may prove to be more acceptable activity by the delinquent student. A word should be said about the nature of these relative art tasks. Cutting in wood or stone is hard work. The material provides resistance, something that the delinquent understands. Wood or stone does not flow, it is not delicate, it is hard. Physical as well as emotional energy needs to be expended if some sort of a product is to result. Often the delinquent who considers painting or drawing unacceptable is willing and able to work with media more suited to his needs, his concept of self, and his concept of work.

Leather craft or metal work are other types of art activities that some delinquent students can accept. They can accept them because they are considered practical and consequently provide the student with a reason for working on an art project. Who can practically justify a painting? But a leather wallet is beyond suspicion! The number painting, the preformed belt kit, the prefabricated airplane model are all useful tools in the hands of a skilled teacher of art. The limits that these semi-finished projects have are clear to the delinquent. The threat of failure is reduced since both the limits and guide lines are present. These two factors together with a supportive teacher can be the critical factors in the initial involvement of the delinquent student in art experiences.

3. A third method the teacher of art can implement to involve the student in art activities is the group project. The group, if properly selected, can be an important supportive agent to the delinquent student who requires support before he can use art activities

for expressive action. In a group, responsibility is diffused, the spotlight is dimmed and the delinquent can find refuge. The proper group is one in which the student is accepted and one in which standards are not higher than the delinquent is capable of meeting. This type of group arrangement may be difficult to organize within the classroom. Delinquent students are often rejected socially by the average student. However, in a classroom of thirty pupils it is sometimes possible to select three or four students who can accept and work with the delinquent student. The personal sensitivity of the teacher is the critical element in making this selection. Care should be taken to select at least one group member who is task centered but who can tolerate some task rejection by group members. Such a person will enable the group to see its goal in the culmination of the art project but will also tolerate handicaps of group members, especially the delinquent student or students. Sometimes two delinquent students can be successfully paired to work on an art project. Group projects are not limited to the mural or the puppet show. The mobile, the sculpture, the woven basket or jug can be group projects. The criterion for deciding which project is suitable for group activity is purely operational: will it involve the delinquent student in an art activity?

A final word should be said about the teacher's criticism of the delinquent's art products. The delinquent student, like all students, wants and expects adult criticism of his art work. The sensitivity the delinquent may have to what the teacher says is often far greater than that of the usual student. The delinquent working on a project wants adult help. This help and criticism must be honest and supportive. This may seem like a contradiction if not an impossibility at first glance. In being supportive the teacher needs to recognize both the courage and the effort that the delinquent expended in the production of his work in art. The teacher needs to recognize this effort and verbalize his recognition to the delinquent. While the delinquent may not be able to accept such recognition at first he will at least understand the statements made by the teacher. Secondly and most important, the teacher of art needs to make clear the distinction between criticism of art work and criticism of the delinquent as a person. Confusion on this point by either the teacher or the delinquent can prove disastrous. If the teacher can accept the delinquent as a person and can provide for him art activities which redirect and support his concept of self, then art education will make a significant contribution to those children who need our help the most.

*Elliot Eisner is Instructor in Art, The Laboratory School, The University of Chicago.*

MARIEMA MILLER

Three years of experience on a regional screening committee for The International School Art Program has made possible some observations about the localities participating in the program, as well as the art work contributed by them. Year after year certain places have participated in the ISAP whereas other localities known to have a strong art program in their schools, have made little or no contribution to this program. Some places have contributed work consistently having a high degree of art quality and others, having an equally strong art program, have contributed work that poorly represents their program. What factors could account for these discrepancies?

The Southeastern Area Office of the American Red Cross cooperated with the ISAP committee of the Southeastern Arts Association in a project designed to discover the causes of these inconsistencies. Each group contacted the persons responsible for the ISAP program in selected localities. On the basis of the information received, the chief factor accounting for the difference between good and poor participation and, to some extent, the quality of the art work contributed, is the *quality of the motivation at the local level*.

Effective motivation derives, first of all, from a real *communication* about the purposes of the program. These have been well stated by Dorothy Rowlett in the November 1959 issue of *Art Education*. In those instances of efficient practice, the local Red Cross personnel and the local Art Supervisors have worked



"STEEL MILLS"—Robert Ventura, Langley High, Pittsburgh, Pa.

closely together. In Nashville, Tennessee the Junior Red Cross Representative set up a display on the International School Art Program for an In-Service Meeting of one thousand teachers. In addition to an exhibit of children's paintings provided by the Red Cross Area Office, a filmstrip was used to explain the program. This same representative later met with the High School Art teachers. A filmstrip, borrowed from the Red Cross, showed the quality of art work contributed in prior years.

In Atlanta, Georgia the Art Supervisors in the Metropolitan Area met with the Red Cross Representative to plan together some ways of enlisting the support of the teachers. This resulted in a subsequent meeting of approximately one hundred art and seventh grade teachers in the auditorium of the Red Cross Chapter building. The Red Cross provided refreshments; an Atlanta Area Superintendent welcomed the teachers and urged their support of the program; the art supervisors explained the purposes of the program and answered questions. Slides of the art work selected by the Southeastern Arts Association Screening Committee were shown to stimulate discussion about interpretation of subject-matter and variety of media used. Miss Esther Hunt, St. Petersburg, Florida, reported that a Red Cross Representative met with the County Art Teachers Association. Definite plans were made for a travelling art show and a local exhibit. The travelling show was announced at all schools

# MOTIVATION

*at  
the  
local level  
in the*

## International School Art Program

*The Fourth in a series of Articles on various aspects of the I.S.A.P. jointly sponsored by the N.A.E.A. and the American Junior Red Cross.*

prior to its arrival. The children were stimulated by seeing the work of other children from other schools. After this show, plans for the local exhibit were shared with the students.

Motivation, however, only begins with communication . . . communication about the purposes of the program, about ideas suitable for interpretation and about the variety of media that can be used. (There has been a growing emphasis on the use of graphic media because of the reluctance of many students to give away the only record of an idea expressed by them.) In those places where motivation has been maintained to a culminating contribution of art work representative of a strong art program, there has been some plan for *recognition of the ISAP through a local exhibit*, as well as *local recognition for the students* participating in the program.

In Charlotte, North Carolina, under the leadership of Mrs. Elizabeth Mack, Supervisor of Art, the Public Library annually exhibits the contributions to the International School Art Program. The Red Cross publishes an attractive brochure listing the art work and the students responsible for it.

Jacksonville, Florida puts on an annual sidewalk show in the heart of the city. Slides are made of the work selected by a committee of art teachers to go to the Southeastern Area Office of the American Red Cross. These slides are later attached to cards expressing the appreciation of the local Red Cross Chapter

and the local School System for the contribution to the International School Art Program, and given to the children who gave the work.

In Memphis, Tennessee there is an ISAP exhibit in the local store windows for a period of two weeks.

Panama City, Florida exhibits in the Red Cross Chapter House and publicizes the event with story and photographs in the local papers.

In Birmingham, Alabama, letters of appreciation are sent to the individual participants in the program. A Certificate of Recognition is given by the Red Cross Chapter to every student whose work is selected on the local level. According to Vera Wilson, Art Supervisor, this practice has been well-received. Many parents have called her to express appreciation for the program.

Many areas in the Southeast find the International School Art Program a means of acquainting their own communities with the art program in their schools, as well as a means of giving some needed recognition to their art students. The ideas reported merit consideration by art teachers and supervisors for possible adaptation to their local situations. Certainly all art educators will be concerned with the quality of the art work contributed rather than the quantity; with recognition for their students and contribution by them, rather than awards and competition.

*Mariema Miller, chairman SEAA, International School Art Program and Area; and Supervisor of Art, Atlanta Public Schools, Atlanta, Georgia*

# IMPRESSIONS...

## *of Russian Museums and People*

The first Russian art museum that I visited, only a few days after my arrival in Moscow, was the well known Puskin Museum. Since I was determined to explore the museum without a guide, it was quite an experience by bus and metro (subway), plus the universal language of signs and gestures, (at that time I knew hardly a word of Russian) to reach the lovely classical building with its unruly gardens only a few steps from the Kremlin wall. I paid my two rubles at the gate and started my ramble through the spacious rooms.

The French Realist, Impressionist and Post-impressionist collection first drew my attention. The collection, though not extremely large, was of very high quality and included some of my favorites: Renoir, Van Gogh, Matisse, Cezanne, and Gauguin. There were also examples of Italian, French, and Dutch painting which I did not find outstanding. A profusion of plaster copies of great pieces of sculpture filled a large part of the museum. Greek Classical, Renaissance equestrian, and most of the well-known works of Michelangelo were displayed. This rather surprised me but I soon discovered one excellent use for these copies: art students on camp stools sat quietly copying these great works in rapt concentration. As one woman who worked in the museum pointed out, the technical training of these young artists is very important and better models for their study could not be found anywhere.

My experience at the Tretyakov Gallery of Russian Painting resembled an illustrated trip through the pages of Russian history. Russian peasant life, battles, children and society are captured on canvas and presented in vivid array. The portraits are especially interesting and constitute a great part of Russian painting. They are beautiful permanent impressions of the Russian face and emotions. The landscapes by such great artists as Levitan illustrate the vastness and beauty of the Russian countryside and changing

seasons. Other pictures convey the unity and warm spirit of the Russian family. There are also large exciting canvases depicting historical events and fairy tales of Russia. The rooms filled with icons were practically deserted except for two bent old women in black. I found the icons interesting from an historical point of view and rich in folk-tale origin; many were hauntingly beautiful. A sharper contrast between this mystical old form of Russian painting and the sterile pictorial realism of the Soviet painting in the next rooms would be difficult to find. If the visitor can withstand the stuffy heat, poor organization of the paintings and the poor lighting, the enjoyment which results is unforgettable.

My trip to Leningrad was a wonderful experience in great and rare beauty. It was also quite an adventure: I travelled alone with no knowledge of the language. I flew up early on a Saturday morning and took a town bus in from the airport. Usually American tourists are met by a guide at the airport and travel in special cars or buses. The people in the bus were most friendly and curious. The women were especially interested in my clothes and had fun trying on my high heels. Somehow, the language barrier was not present on that bus trip; it was 45 minutes of gay and interesting "sign talk" between people with mutual interests. I knew, after this experience with these warm and friendly people, that my stay in Leningrad would be a success.

The city itself is a jewel of classical beauty and serenity. The symmetry of the planning on the wheel and spoke design (like our National Capitol), the wide expanse of the lovely squares, the silver thread of the Neva River weaving through the city, the lush formal gardens, all combine to form the famous city of Leningrad. As soon as I arrived I made my way through the broad streets to the Hermitage Palace, home of the former Czars and their collection of some of the greatest art in the world.

The approach to the winter palace, as Catherine the Great named her palace, now converted into a museum, prepares one for the greatness within. I walked under a towering triumphal arch into a magnificent and historic plaza. The green stucco walls trimmed with white, which form the massive baroque

*Continued page 21*

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*Louise Jennison is an art major and junior at Vassar College and the daughter of William B. Jennison of School Arts Magazine. This past summer she spent three months in Moscow as baby sitter for the four small children of Mr. and Mrs. John Jacobs of Alexandria, Virginia. Mr. Jacobs was attached to the American Exhibition to Moscow through the U. S. Office of Information.*



## IRVING KAUFMAN . . . Artist-Teacher



Born, New York City, 1920. Renounced an earlier, passionate desire to be an archeologist after exposure to the then excitement (!) of socially conscious W.P.A. Art in the heyday of the thirties. Studied Art intermittently before World War II. (Served four years with the U.S. Army, two of them in the Pacific Theatre with first, a combat engineer regiment and then as a personnel officer in Manila.)

After the war, returned to art schooling at the Art Students League studying with Kantor and Vytlačil. An Interest in Art Education resulted in a B.A. and M.A. from New York University. This was followed by an assignment as art supervisor of the public schools, New Canaan, Connecticut for several years.

The past four years Mr. Kaufman has taught art and Art Education at the College of Architecture and Design, University of Michigan, Ann Arbor, Michigan.

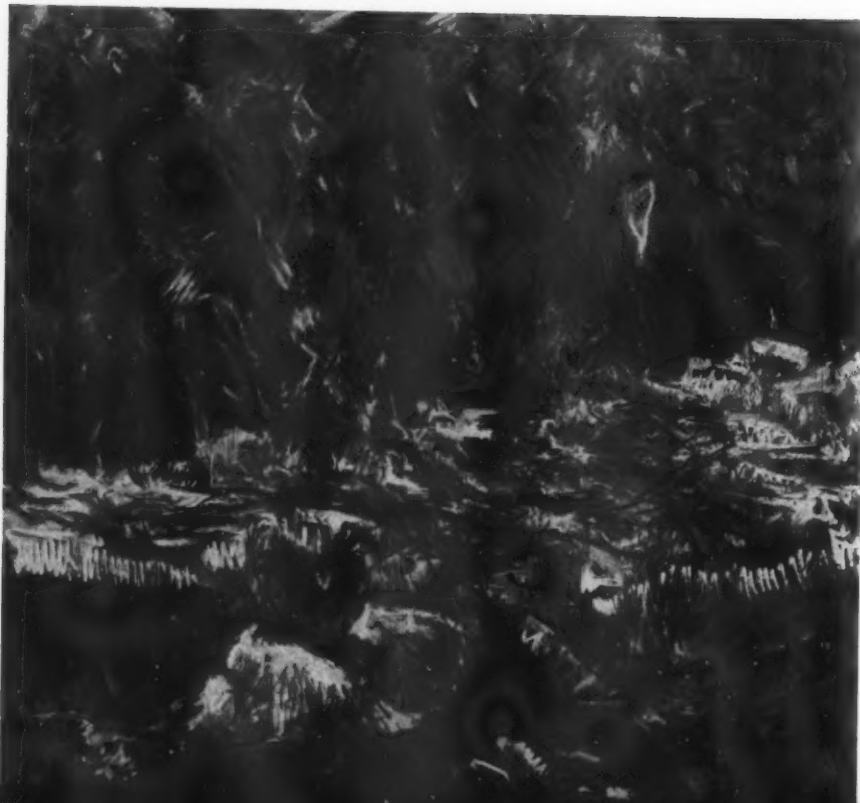
Mr. Kaufman has been actively working as a painter, exhibiting regularly in local and national shows. This past summer he was awarded a Horace H. Rackham grant to study impressionist landscape source areas in France. In addition to a schedule of teaching and active participation in art and Art Education affairs as well as writing articles, Mr. Kaufman has three one-man shows to worry about this coming spring in Ann Arbor, Detroit and New York. (Rehn Gallery—683 Fifth Avenue, New York, N. Y., February 29-March 19, 1960)





"SUMMER MORNING"—Oil, 1957. Collection of Artist

"LANDSCAPE"—Oil—Collection, Ira Miller





"MEADOW ROUND"—Oil—1959

*An artist is a committed individual. His work is his means of transformation. Even though the final product must be judged apart from the individual creator, some intimate moment or personally significant involvement inheres in the work.*

*Nature in its infinite range of form and its proliferate evocation of mood serves as an always accessible model. Yet, my work evolves more from interior images; often the painting process is almost a non-conscious one, a dramatic progression that occurs spontaneously, in terms of immediate insights and intuitions. The image that forms on the canvas is not the representation of a preconceived idea, but the organic accretion of a sensual involvement with paint.*

"VERDANT FORMS"—Oil—Collection, Margaret Fuller



## Periodicals In Review

Wherever his spirit now abides, Frank Lloyd Wright must be infinitely pleased. He has constructed a spiral launching platform for the great architectural controversy of the century. Written reaction to his Guggenheim Museum has been fast, violent and above all prolific. Every periodical dealing with art or culture and many pretending toward neither, seems to have had words to say about this structure.

The best statement may be found in the December issue of *THE ARCHITECTURAL FORUM* in Peter Blake's article "The Guggenheim: museum or monument." Using well-chosen photographs to illustrate his text, Blake discusses the building as the culmination of Wright's concept of architectural space, as an integral art object, as a functional museum, and as a building among other buildings. At the end of the article quotations by various authors concerning the building are appended.

Blake considers the building to be a near ideal solution to the integration of vertical and horizontal space in architecture, one of the main problems with which Wright was concerned throughout his career. The device of the spiralling ramp makes of the building a marvellously integrated sculpture in which all detailing is used to echo the theme of spiral and circle. It is a remarkably well-organized whole. In the matter of its functioning as a museum, Blake concedes that the function of the building was not foremost in its design. Wright started with the concept of the spiral and worked in functional features within that. It is a challenge to the director whose job is to present and exhibit works of art. James Johnson Sweeney has responded well to the challenge and has presented the art objects and lighted them rather ingeniously. My own impression is that the objects are at least as well presented as objects in the loft-like galleries of the Museum of Modern Art and the Whitney.

It may well be that the challenge of the building will give rise to new and more effective presentation techniques. In the matter of its relationship to other buildings, Blake feels that the Guggenheim suffers and the photograph showing this relationship bears him out. However, as the jumble of buildings surrounding Wright's building is replaced by high glass boxes rising everywhere in Manhattan, it may well be that

the Guggenheim will find the background which will set it off to full advantage. This would indeed be the final irony.

Articles on Edward Stone's medical center at Stanford, Victor Lundy's various buildings and Eero Saarinen's U. S. embassy in Oslo are also included in this issue of the *Forum*. It is unfortunate that these are placed in competition with the Guggenheim for it makes Stone seem to be a tasteful decorator of facades. Lundy an architect preoccupied with a single, bare constructional gimmick in each structure, and Saarinen, although the most interesting of the three, an architect in a minor key. The powerful sweep of Wright's work inundates the others.

An amusing and apt footnote to serious comment on the Guggenheim is to be found in the November 28th issue of the *New Yorker*. Alan Dunn has drawn a four-page spread of cartoons about the Guggenheim. The most telling scene depicts one woman commenting to another that, "this is going to be hard to tear down". I agree both with the literal and the figurative sense of the statement.

Space was Wright's concern in the Guggenheim and space in the concern of Irving L. Zupnick in the December of *The Journal of Aesthetics and Art Criticism*. In an article, "Concept of Space and Spatial Organization in Art", Zupnick outlines seven systems of spatial organization in Western art: Classical, renaissance, baroque, primitive, conceptual, empirical and relativistic. I hope the article is a prelude to a deeper study leading to a history of the developments of space concept as reflected in works of art for such a history would be of great interest. In one matter I do not agree with Zupnick. He fears that such a study would lead to the temptation to trace parallels between development of space concepts in art and science. This, he feels, would "imply unjustifiably that there was no close relationship between artists and scientists . . .". It seems to me that he implies unjustifiably that no such relationship exists. A tracing of the development in each field and a comparison between the two may reveal the existence of parallels. After all, many men who developed Renaissance space concepts were both artists and scientists of their time.

continued page 24

# New Books

JOHN B. MITCHELL

**Going for a walk with a line** a step into the world of modern art by Douglas and Elizabeth MacAgy, Foreword by Vincent Price, Doubleday & Company Inc. Garden City, New York, 1959, Price \$3.00.

E. E. Cummings once wrote, "I'd rather learn from one bird how to sing. / Than teach ten thousand stars how not to dance." A similar feeling is intrinsic to this book which is sprightly and positive in spirit. It's a picture book for children. It's a book that affirms, and affirms graphically, since the written text is so slight that it does little more than guide the reader to the next picture.

The formal implications of the "walking line" idea (reminiscent of Paul Klee's writings) are developed only slightly; we find that line can move up, zigzag, dance, turn sharp corners, jump, skip, etc. The authors have borrowed heavily from the surrealists. Works by Magritte, de Chirico, Miro, and Salvador Dali are in the majority. Both the color reproductions and the black and whites are of good quality. I am sure that there are some children who will be deeply affected by the book, and for this reason if no other, it should find a place in the elementary school library.

**Pottery Through the Ages.** By George Savage. 247 pp. Penguin Books Inc., 3300 Clipper Mill Road, Baltimore 11, Md. 1959. Price \$1.25.

Here is a companion piece for George Savage's *Porcelain Through the Ages*; in the main, it is a historical survey of the various ceramic wares, other than porcelain. It is not a technical volume which discusses processes, nor is it in any way a survey of modern pottery. It is a volume directed primarily toward the pottery collector and interested lay-man.

The overall plan of the book is uncomplicated; an introduction defines the main classes of ceramics, as well as the various subdivisions. The chapters which follow take up in chronological-national order the pottery of Egypt and Mesopotamia; Greece, Rome, and Byzantium; China and the Far East; Persia and the Middle East; Turkey and the Near East; and the various European countries, with an emphasis upon England. An epilogue provides insight into the author's personality as he discusses art, beauty, and

"significant form." For the most part he takes a reserved, taciturn, "common-sense" ("this is a subject on which more nonsense has been written than any other") attitude toward aesthetics. Art educators will be interested to note that Mr. Savage differentiates between types of pots in terms of the kinds of thinking which produces them. Some people, he states, tend to think in visual terms and will therefore put greatest emphasis upon decoration, others tend toward a haptic orientation and are more conscious of tactile qualities; they will tend to stress and to appreciate the sculptural aspects of pottery. The Chinese, he tells us, understood this tactual approach well when they inscribed a bowl "For the Imperial Fondling of Ch'ien Lung."

There are also included sixty-four pages of very fine photographs illustrating pottery specimens which span approximately 6000 years. A list of the marks appearing on Wedgewood wares is appended.

**Key Monuments of the History of Art**, A visual Survey, Edited by H. W. Janson. 1068 pp. Prentice-Hall Inc., Englewood Cliffs, N. J. 1959.

This compilation of masterworks is one of the most stimulating volumes which has come to this reviewer's attention. It is intended as a visual supplement for any one of a number of basic history of art surveys. Professor Janson states in the preface that while the available history of art texts do have accompanying illustrations, they are "likely to be too small in size or number to provide an adequate visual documentation of the text." The slides used in lecture courses, while generally high in quality, can not be studied by the students at leisure. The few minutes given to each slide do not generally allow one sufficient time for serious contemplation. Here then is a handsome volume designed to meet this educational weakness by providing over a thousand well-printed, full-page, monochrome reproductions compatible with any current Western interpretation of the history of art. The wide-spread adoption of this supplementary text could do much to shift the emphasis in many art history courses to where it belongs—on the visual.

**Introduction to Twentieth Century Design from the collection of The Museum of Modern Art New York**, by Arthur Drexler and Greta Daniel. 96 pp. Distributed by Doubleday & Company, Inc., Garden City, New York. 1959.

During the winter of 1958-59 the Museum of Modern Art exhibited, for the first time, a major part of its design collection; this exhibition was a logical development of the earlier (and more aptly titled) *Machine Art* exhibition of 1934. Here, in soft cover, is a resume of this latter exhibition. It is an extremely

*continued page 25*



# NEWS . . .

## in Education

### New NEA Estimates Show Pupil Enrollment At 36,399,802; Teacher Salary at \$5025

The National Education Association recently released its most recent estimates on pupil enrollment, school revenues, the teacher situation, and other school information for the year 1959-60. The estimates, compiled and published by the NEA Research Division for the 18th consecutive year, cover data for the 50 states as well as for the nation as a whole.

The report, titled *Estimates of School Statistics, 1959-60*, shows:

Pupil enrollment in public elementary and secondary schools is 36,399,802. That's 4.1 percent more youngsters than the 34,952,277 who were in school during 1958-59.

Current expenditure per pupil in average daily attendance is \$369—up 5.4 percent over last year.

Total instructional staff is 1,455,335—up 4.3 percent over last year. Of these, 1,348,567 are classroom teachers, with about one in 14 an emergency (not fully certified) teacher.

Average classroom teacher salary is \$5025—up 4.8 percent. Elementary teachers average \$4835, and high school teachers average \$5334. It is estimated that one out of every eight teachers will be paid less than \$3500. The Far West continues to have the highest salary average and the Southeast the lowest.

The turnover of instructional staff has increased slightly—1.9 percent. An estimated 123,700 persons, or 8.5 percent of the total instructional staff will be leaving the states' public schools for old age, disability, to take other positions, or other reasons.

The number of school districts is estimated to have dropped from 43,507 last year to 40,605 for 1959-60. (In Hawaii, the whole state is one basic unit for school operation.) The trend toward consolidation of school districts has been consistent over a long period of years. In 1931-32, there were 127,422 districts or administrative units.

For the first time this year, the NEA estimates include school-age population and average daily attendance along with enrollments. The school-age population—youngsters aged five through 17—constitute 24.5 percent of the total population. Ten years ago, the percentage was 20.3. Average daily attendance as a percent of enrollment is estimated at 88.7 percent. This is the same as it was 10 years ago, with slight fluctuations in between.

On school finance, the estimates show total expenditures, including current expense, capital outlay, and interest, increased from \$14,253,239,000 in 1958-59

to \$15,543,109,000 in 1959-60, an increase of 9.0 percent. Over a 10-year period, the increase was 167.9 percent.

In most cases, figures for 1959-60 include Hawaii and Alaska.

The NEA estimates were developed with the cooperation of the state departments of education and state education associations. Thirteen tables are included to show state by state breakdowns. A special table gives estimates for the Canal Zone, Guam, Puerto Rico, and the Virgin Islands.

Copies of *Estimates of School Statistics, 1959-60*, are available from the National Education Association, 1201 16th Street, N.W., Washington 6, D.C. Single copy: 75c.

### NEA Head Asks Prime Evening Time For Public Service TV Broadcasts

The National Education Association on December 14 urged the Federal Communications Commission to require that a fair portion of the prime evening television viewing period be devoted to public service broadcasts, including those with educational values.

NEA President Walter W. Eshelman told the commission that public service broadcasts in the 7 to 10 P. M. period might be regarded as fair compensation by the stations for the use of the air waves which belong to all the people. Broadcasting stations are licensed to use these air waves "in the public interest, convenience and necessity."

Dr. Eshelman, who is supervising principal of schools at Upper Dublin, Fort Washington, Pa., urged the Commission, in considering applications for renewal of TV licenses, to strengthen the standards by which it measures whether the applicant stations have in fact functioned in the public interest.

He found much to commend in commercial broadcasting, but said there was no doubt that not all stations have been meeting their public service responsibilities.

Speaking of the impact of television on education, Dr. Eshelman pointed out that it has greatly influenced the generation of children now in the public schools.

"No longer," he said, "does the teacher control, to the extent he did only a few years ago, the limits of learning. The 21-inch tube has defined, to a considerable extent, what the student regards as worth knowing and talking about. The increase in things learned outside the classroom and the new learning experience perpetually available on television require

*continued page 24*



## in Art

### State Teachers College, Kutztown, Pa., To Offer Graduate Program in Art Education

At a recent meeting in Harrisburg the State Council of Education of the Commonwealth empowered Kutztown State Teachers College to offer graduate study leading to a master's degree in two fields, Art Education and Elementary Education.

Dr. Italo L. deFrancesco, President of the college, announces that the usual thirty semester hours of credit will be required for the degree. Approximately 50 percent of this work will be done in the field of General Education, which will include a required course in Methods of Research and electives chosen from the following list: Social Psychology, Science in Contemporary Culture, Social Interpretations of Education, Major Philosophies of Education, Twentieth Century Literature, and The Arts in Contemporary Culture. The remaining work will be done in the candidate's field of specialization. Required here will be a seminar for the preparation of the thesis or project, to be determined by each candidate in conference with the Director of Graduate Studies and the Graduate Council.

The first courses leading to a master's degree at Kutztown will be offered in the 1960 summer session at the college and will probably include two courses in General Education and one in each of the fields of specialization.

Dr. Josef Gutekunst, Assistant to the Dean of Instruction, will direct the graduate program.

### Summer Institutes for Teachers Are Announced

Two Summer Institutes in the Humanities will be sponsored, July 1-30, 1960, by the John Hay Fellows Program. One will be held at Bennington College, Bennington, Vermont; the other at Williams College, Williamstown, Massachusetts.

Approximately 75 public high school teachers and 25 public school administrators and school board or school committee members will participate in the Institutes. The teachers will be selected from academically sound high schools which are interested in making effective use of the time and talents of their teachers and in breaking educational lock steps. Applicants should have had at least five years of high school teaching experience and should be not more than fifty years old. Special invitations will be sent to school administrators and to school board or to school committee members.

*continued next page*

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Participants in the Summer Institutes in the Humanities will come from seventeen states and the District of Columbia. The states include: Arizona, Colorado, Connecticut, Illinois, Louisiana, Maryland, Massachusetts, Michigan, Missouri, New York (outside metropolitan New York City), North Carolina, Ohio, Oregon, Pennsylvania (outside metropolitan Philadelphia), Utah, Virginia, and Washington.

Correspondence should be addressed to Charles R. Keller, Director, John Hay Fellows Program, 9 Rockefeller Plaza, New York City. Applications will close on March 1, 1960.

### USIA to Exhibit Ford Paintings Overseas

The U.S. Information Agency will send a collection of *Ford Times* paintings overseas to illustrate American scenes and customs.

The collection of 360 watercolors and temperas was borrowed from the Ford Motor Company for an 18-month world tour. The paintings, done by some 150 American artists, became a permanent part of the *Ford Times* collection after appearing in various Ford publications.

The Agency will ship the watercolors and temperas abroad as 12 separate exhibits of 30 paintings each. A catalog accompanying each exhibit will be translated into foreign languages at the Agency's overseas posts.

The Americana art ranges from views of Seattle's Salmon Derby to Mardi Gras in New Orleans. One exhibit, centered on American festivals and observances, illustrates an old-time Fourth of July celebration in New England, a Buffalo Dance in Oklahoma and the River Fiesta in San Antonio, Texas. Other exhibits cover a tourist's view of America, historic and modern buildings, homes and churches, landscapes, communities, outdoor sports and recreation.

The collection is one of approximately 170 exhibits which USIA is circulating overseas to show various aspects of American life, including displays on American science, education and medicine.

**NAEA**

**6TH BIENNIAL CONFERENCE  
MIAMI BEACH, FLORIDA  
APRIL 11-15, 1961**

## IMPRESSIONS . . . from page 12

structure, envelop the plaza. A slender monolith topped with a victorious angel proclaims the Russian victory over Napoleon in 1812. The other side of the building faces the River Neva and the ancient fortress of Peter and Paul, the original settlement of Petersburg.

The splendor without is surpassed only by that within. The art museum in the palace, a long awaited experience for me, surpassed all my dreams. That so much greatness could be concentrated in one place so inaccessible to much of the art-loving world made me feel very privileged. The most inspiring parts of the collection for me were the Rembrandts and the modern paintings. A room filled with 25 of the works of Rembrandt is unbelievably magnificent. In the almost deserted attic rooms of the palace hung the originals which so many of us know only from prints. My favorite Picasso, "Woman With Absynth" is unforgettable, along with superb Matisse and Van Gogh.

In contrast to the rest of the museum these last paintings were better exhibited—more light and space in the simple surroundings. The older, more favored paintings, including representative works from all the great masters, are hung close together in the poorly-lighted palace rooms with much gilded decoration which detracts from their glory. Despite the drawbacks, these rooms are more popular with the Russians.

One very interesting room in the palace is hung with portraits of the heroes of the War of 1812. Since some of these men died before their portraits could be painted, empty spaces were left in commemoration. The faces are fascinating; almost as if one is watching the pages of the battle scenes of "War and Peace" coming to life. The character, heroism and Russian-ness of these men is a personal and historic document. At closing time I reluctantly left the Hermitage filled with visions of its greatness and beauty.

A young pilot whom I had met that morning on the airport bus escorted me to some of the other great works of art in this historic city. The statue of Peter the Great, "The Bronze Horseman" immortalized by Pushkin, shone in the late afternoon sun as we walked along the river. The old churches, the museums, and palaces tell of another day in the history of Russia even while they are surrounded with the activity of an entirely new way of life. In the evening (in summer, daylight lingers until about eleven o'clock) we journeyed to the suburbs to see the Petrograd fountains which surround the summer palace of Catherine the Great, perched on the edge of the Gulf of Finland. The symmetrical precision in the plan of the fountains, the beauty of their execution, and the natural peace and quiet of the setting cast a spell all its own.

*continued next page*

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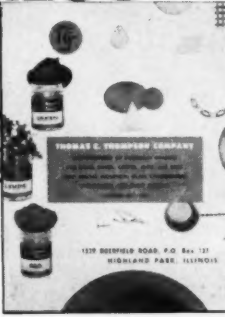
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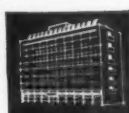


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**art and art education**

Sadly I departed from Leningrad, filled with memories of her gracious beauty and serenity.

I visited many museums in Russia, but those mentioned here were the most outstanding ones for me. While I was in these museums there was something aside from the art which interested me; it was the Russian people as they viewed the variety of paintings and sculptures. I was impressed, of course, by the numbers who swarmed every day to see these masterpieces. But of greater significance, it seemed to me, was the blending of the new and the old Russian people struggling for understanding and recognition in the new world of Soviet achievement, flocking to see the art of their imperial past. The new philosophy in the Soviet Union encourages cultural interests as part of the general education and betterment program. The small children, at least in summer, have ample facilities for creative work in craft houses and in their kindergartens. The citizens are warned against being "uncultured". This strange cross-current of old and new was an interesting part of art in Russia, as I enjoyed with the Russian people the masterpieces which we both love so much. I feel that, although I am neither an art expert nor an expert on Soviet politics, I learned much about art and the Russian people through the common medium of great art.

## White House Conference Materials To Be Available

A wealth of background material dealing with problems of children and youth soon will be available to the public through seven volumes being offered for sale by the 1960 White House Conference on Children and Youth.

The announcement was made recently by Ephraim R. Gomberg, Executive Director of the Conference, who said, "The material should be invaluable for understanding the condition and needs of today's young people. It is the same data that will be used by 7,000 participants at the Conference in March. It has been prepared by specialists whose experience and training cover all the major fields of concern to be explored at the Conference."

The volumes can be ordered from White House Conference headquarters at 330 Independence Avenue, S.W., Washington, D.C. A special pre-Conference price of \$10 for all seven volumes is good until March 1, 1960.

*The Nation's Children* is the title of three volumes authored by 35 writers and thinkers, edited by Dr. Eli Ginzberg, Chairman of the Conference Studies Committee, and published by Columbia University Press. *Children in A Changing World* is a book of 70 charts prepared by the Federal Interdepartmental



Following the Conference, which will be held from March 27 to April 2 in Washington, a volume of *Conference Proceedings* will be published containing findings of the Conference and guides for citizen action at state and local levels to meet the needs of children and youth.

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MAURICE . . . from page 16

A useful study of "The Influence of Modern Art on Contemporary Graphic Design" is furnished by Richard P. Lohse in a 32 page article appearing in the first issue of the Swiss periodical *New Graphic Design*. This is the most complete treatment of the subject with which I am acquainted. His article is printed in French, German and English as is all editorial matter in the publication. Unfortunately the reproductions, of which there are many, are all of very small size. The magazine as a whole suffers from this defect. It's layout is somewhat monotonous.

Among other articles of interest in year end issues of periodical are Hedy Backlin's survey of contemporary enamels in *Craft Horizons*, November-December issue. She describes the various enamelling processes clearly and concisely and illustrates each process with clear photographs of contemporary examples, many in full color. The issue also contains Jules Langsner's article on the Gandhi-like Watts Towers constructed by Simon Rodia in a Los Angeles suburb.

In the December issue of *American Artist*, Bernard Brussel-Smith describes his work in developing the relief etching process for use in commercial printing. The article and the process should be of interest to print-makers and to all artists who have been frustrated by what platemakers sometimes do in preparing art work for reproduction.

Charles M. Robertson has written a very sensible article "You can be an Art Collector" for the December *NEA JOURNAL* and gives sources for reproductions and works of art. And Margaret Cox reports on an excellent plan which finds school-children selecting work from the Rental Gallery of the San Francisco Museum of Art for display in their schools in the December issue of "Arts and Activities."

Alfred P. Maurice is  
Director of the Kalamazoo  
Art Center

NEA . . . from page 18

of the teacher better preparation and more flexibility. Today's fourth grader can ask penetrating questions about the propulsion of missiles, the functioning of a vaccine, and the principles of architecture."

Dr. Eshelman also urged the Commission to give priority to the claims of educational television in all communities where there is already adequate commercial service by two or more commercial stations. Educational stations, he said, have an increasingly important role to play in the education of growing numbers of children and adults.

## NEW BOOKS . . . from page 17

interesting document which, through excellent photographs coupled with a terse text, develops the major industrial design concepts of the past century. Much Bauhaus, much chrome-plated steel, much plastic (both clear and opaque), much "less is more."

**The New American Painting** as shown in eight European countries 1958-1959. Organized by the International program of The Museum of Modern Art, New York, under the auspices of the International Council at The Museum of Modern Art, New York. 96 pp. Distributed by Doubleday & Company Inc., Garden City, New York. 1959.

This catalogue presents the work of seventeen leading Abstract Expressionists (Pollock, de Kooning, *et al.*) which was organized by the International Council of the Museum. The exhibition's tour of Europe was apparently a kind of return "Armory Show," with the new world painters this time jarring (and outraging at times) a European audience. Each artist is represented by several monochromes and one color print, as well as a short philosophical statement. Alfred H. Barr, Jr., writes a knowledgeable introduction: a short biography of each artist is provided.

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